



A place in the sun

Lit



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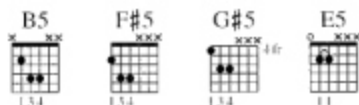
A place in the sun



- 7 *Four*
- 12 *My Own Worst Enemy*
- 16 *Down*
- 20 *Misérable*
- 26 *No Big Thing*
- 30 *Zip-Loch*
- 36 *Lovely Day*
- 42 *Perfect One*
- 48 *Quicksand*
- 53 *Happy*
- 58 *The Best Is Yet To Come Undone*
- 63 *A Place In The Sun*
- 68 *Guitar Notation Legend*

Four

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = F♭

Intro

Moderately Fast Rock ♩ = 148

Verse

Chords: E5/B, A#5, B5, E5/B, A#5, B5, B5, F#5

play 7 times

1. She wakes up lone -
2. She wakes up lone -

Gr. 1 (dist.) f

simile on repeat P.M. - - 4

TAB

5th time, doubled throughout

Chords: G#5, E5, B5, F#5, G#5, E5, B5, G#5

ly. She wakes up lone - ly.
ly. And she tel - e - phones - me She hangs a pic -
to ask me if -

P.M. - - 4 P.M. - - 4 P.M. - - 4

Chords: E5, F#5, B5, G#5, E5, F#5

ture by the phone. She hangs a pic - ture by the phone.
I'm com - ing home. She says, "Will you be com - ing home?"

Chorus

B5

F#5

E5

F#5

Yeah, _____ she does - n't think _ we're gon - na make _____

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
 B5 F#5 E5 F#5
 it. But when I'm home we're sleep - ing na -
 B5 F#5 E5 F#5
 ked. And we pre - tend that we're in love.

1. 2.

E5 A#5 B5 E5 A#5 B5

Gtr. 2 (dist.): w/ random fdbk.

Bridge D5

It was dif-

Gtrs. 1 & 2

w/ random fdbk. - 4

* don't pick

² note is sounded from release of L.H.
³ composite arrangement

A/C# A5 E/G# A5 B5 C5

- f'rent when _ we thought _ that we want-ed the _ same thing. (Thing. _____)

7 7 7 7 7 7 7 4 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 9 | 7 7 7 7 7 7 7 7

D G5 N.C. D5

Ev - 'ry - thing _

let ring - - - - -

2 | 3 | 2 2 0 0 2 2 | 7 7 7 7 7 7 7 7

A/C# A5 E/G# A5 B5

_ was fig - ured out _ and now _ it does - n't make _ much sense. _

7 7 7 7 7 7 7 4 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 9

C5

(Hey. _____)

(Gtr. 1 cont. in slash)

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

B5

Gr. 1

Gtr. 2

(cont. in notation)

Outro-Chorus

Gtr. 2 tacet
F#5

Gtr. 2

Gr. 1

Ger. 1
divisi

⊙ City, 1 to left of slash in TAB.

P.M. _____

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

B5

F#5

E5

F#5

it. But when I'm home we're sleep - ing na -

B5

F#5

F5

F#5

ked. And we pre - tend that we're in love.

B5

F#5

E5

F#5

Yeah. she likes to think that we're in love.

B5

F#5

E5

F#5

She likes to think that we're in love.

Half-Time Feel

E5

Gtr. 1

P.S.

My Own Worst Enemy

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Intro

Moderate Rock ♩ = 104

Gtr. 1 (dist.) N.C.(D#5) (E5)



Gtr. 2 (dist.)

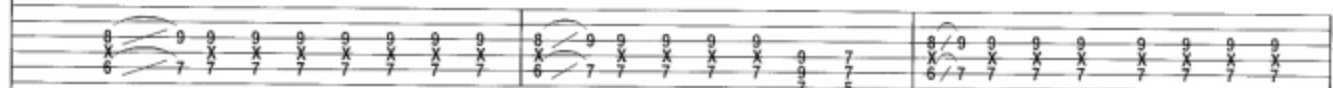


N.C.(D#5) (E5)

(D#5) (E5)

B5 A5

E5
Rhy. Fig. 1



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B5 A5 E5

B5 A5
End Rhy. Fig. 1

End Rhy. Fig. 1A

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1A, 1st 2 meas.
E5

B5 A5

1. Can we for - get a - bout the things I said when I was drunk?
2. It's no sur - prise to me, I am my own worst en - e - my.

E5 B5 A5

'Cause ev - 'ry now I did - n't mean to call you that.
'Cause ev - 'ry now and then I kick the liv - in' shit out - ta me.

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1A
E5

B5 A5

I can't re - mem - ber what was said or what you threw at me.
The smoke a - larm is go - in' off and there's a cig - a - rette

Chorus

Gtr. 1 tacet, 3rd time
E5
Rhy. Fig. 2

E5 B5 A5

Gtr. 2

Please tell me, please tell me } why
still burn - in'. Please tell me (Why Riff A)

Gtr. 1

15ma loco 15ma loco 15ma loco

°fdbk. fdbk. fdbk. shille on repeats

pitch: E

E

E

°Microphonic fdbk., not caused by string vibration.

E5 B5 A5

Please tell me

⊕ Coda

Gtr. 1: w/ Riff A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile
E5

B5/F# F#5

night. (Ah, hoo, It's no sur-prise to me. I am my own worst en-c-my. Ah,

A5 B5/F#

hoo, 'Cause ev-ry now and then I kick the liv-in' shit out-ta me. Ah,

E5 F#5

hoo, Can we for-get a-bout the things I said when I was drunk? Ah,

A5 B5/F#

hoo, I did-n't mean to call you that.

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E5

B5 A5 E5

B5 A5

Down

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

Turn Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 132

== A \flat G A \flat

G Ab

G D \flat

$$A \vdash G \quad A \vdash$$

G Ab

G

Rhy. Fig. 1

End Rhy. Fig. 1

© Gtr. I

The musical notation for guitar I is in 4/4 time, key of B-flat major (two flats). It features a melodic line with a forte (*f*) dynamic and a 'w/ dist.' (with distortion) effect. The melody is composed of eighth and quarter notes, with some measures containing triplets. Harmonics (Harm.) are indicated at the end of several phrases. Below the staff is a fretboard diagram with six strings and frets 1 through 4 marked. The notes on the strings are: E1 (open), F1 (1st fret), G1 (2nd fret), A1 (3rd fret), B1 (4th fret), and C2 (open).

f w/ dist. Harm. Harm. Harm. Harm.

TAB

E1 F1 G1 A1 B1 C2

* Two gtrs. arr. for one.

^{††} Chord symbols reflect basic tonality.

Verse

Qtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Ab G Ab

G

Ab

G D \flat

Ab

G

5

1

1. We're look - in' mon - ey and she's su - per clean.

2. Tank's full or empty, I can never tell.

The fins are fly - ing, sculpt - ed

Fucked up my g - whites park - ing

[illegible]

sil - ver gleam.
par - al - lel.

Where is she go - ing with a punk like this?
Get in the mid - dle and get in from my side.

§ Pre-Chorus
E♭5

$A_b \quad G \quad A_b$

I like the looks it gets. _____ I like the way it hits.
I like the shape of it. _____ I like the way it fits.

1., 3. And I know.
2. And she nev -

Ger. I

Harm. Harm. Harm. Harm.

[illegible]

$\text{D}\flat 5/\text{B}\flat$ $\text{A}\flat$ G $\text{A}\flat$ G $\text{A}\flat$ G $\text{A}\flat$ $\text{E}\flat 5$

— that she'll be down — where - ev -
 - er lets me down — when - ev -

Harm. — 4 Harm. — 4

b bass plays $\text{B}\flat$

$\text{D}\flat 5/\text{B}\flat$ Chorus $\text{G}5$ $\text{C}5/\text{G}$

- er we go — down — for a ride. —
 - er we go —

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, 3 times, 1st time; 7 times, 2nd & 3rd times
 $\text{G}5$ $\text{C}5/\text{G}$ $\text{G}5$

Read - y to drive — all night, —

$\text{C}5/\text{G}$ $\text{G}5$ $\text{C}5/\text{G}$

1. read - y to drive — all night — with — no place — in mind. —
 2, 3. read - y to drive — all night. — She —

Interlude

Gtr. 1: w/ Rhy. Fig. 1
 $\text{A}\flat$ G $\text{A}\flat$ G $\text{A}\flat$ G $\text{D}\flat$ $\text{A}\flat$ G $\text{A}\flat$ G $\text{A}\flat$ G

2. C5/G G5 C5/G G5 C5/G

likes when we go down for a ride. Read-y to drive all night,

G5 C5/G G5 To Coda ⊕ C5/G

read-y to drive all night with no place in mind,

Interlude

G5 Cadd9 G5 Cadd9

Rhy. Fig. 3

Gtr. 1 *mf* w/ slight dist. * let ring throughout

End Rhy. Fig. 3

* next 4 meas.

Bridge

Gtr. 1: w/ Rhy. Fig. 3, 3 3/4 times, simile

G5 Cadd9 G5 Cadd9

It al-ways takes me to a place that I be-long,

G5 Cadd9 G5 Cadd9

An-oth-er time, an-oth-er place that I be-long,

G5 Cadd9 G5 Cadd9

It al-ways takes me to a place that I be-long,
(It al-ways takes ... that I be-long,

G5 Cadd9 G5

An - oth - er time, _____ an - oth - er place _____ that I _____ be - long. -
 An - oth - er time ... _____ that I _____ be - long. -

Cadd9 F5 Db5/Ab F5 Db5/Ab F5 Db5/Ab

Gtr. 1
 f
 w/ dist.

G F5 Db5/Ab F5 Db5/Ab F5 Db5/Ab

D.S. al Coda
(take 2nd ending)

⊕ Coda C5/G G5

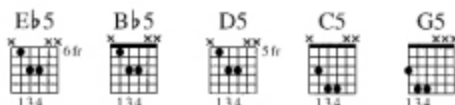
no place _____ in mind. _____

Gtr. 1

Miserable

Written by Jeremy Popoff and A. Jay Popoff

Arranged by Lit



Tune Down 1/2 Step:

① = Eb ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro-Chorus

Moderately Slow Rock ♩ = 86

Chords: Eb5 Bb5 F5 G5 Eb5 Bb5 F5 G5

You make _ me _ come. _ You make _ me _ com -

Gtr. 1 (dist.) Rhy. Fig. 1

mf let ring - - - - -

TAB

Chords: Eb5 Bb5 F5 G5 Eb5

plete. You make _ me _ com - plete - ly _ mis - 'ra - ble. _

End Rhy. Fig. 1

let ring - - - - -

Verse

Chords: B♭maj7 G5

1. Stuck to a chair, _ watch-ing this _ sto - ry a - bout _ me. _

* Gtrs. 1 & 2 Rhy. Fig. 2 (dist.)

f End Rhy. Fig. 2

TAB

* composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
B♭maj7

Ev - 'ry - thing goes ___ by so fast, ___ mak - ing my head ___ spin. ___

G5

Used up all of my friends, ___ but who needs them ___ when you mean ev - 'ry - thing. ___

B♭maj7 G5

Pre-Chorus

E♭5

Rhy. Fig. 3

Gtrs. 1 & 2

simile on repeat

B♭5

D5

E♭5

B♭5

D5

{ 1. Well I love the things ___ } that we ___ should fear, ___ And I'm not a - fraid ___ of be - ing here. ___

2. I love the things ___

* Gtr. 3 (dist.) Rhy. Fig. 3A

End Rhy. Fig. 3A

f simile on repeat

1/2 1/2 1/2

* Two gtrs. arr. for one.

E♭5

B♭5

End Rhy. Fig. 3

D5

To Coda ⊕

(cont. in notation)

___ So much the same, ___ it makes me help - less ___ a - lone. ___

let ring

1/2 1/2 1/2

Verse

Gtr. 3 tacet
N.C. B♭maj7

G5

2. Noth-ing to share. _ Why should I _ care if you're near _ me? _

Gtrs. 1 & 2
15ma loco

* fdbk.

* Microphonic fdbk., not caused by string vibration.

D.S. al Coda

B♭maj7

G5

Give up all of my plans, _ but who needs them _ when you mean ev - 'ry - thing? _

Coda

Chorus

Gtr. 3 tacet
E♭5

B♭5

F5

G5

Gtrs. 1 & 2

(cont. in notation)

Voc. Fig. 1

End Voc. Fig. 1

lone. _

(Yeah. _ yeah. _)

You make _ me _ come. _

Gtr. 3

Rhy. Fig. 4

Gtrs. 1 & 2

End Rhy. Fig. 4

let ring

1/2

1/2

let ring

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times

E♭5

B♭5

F5

G5

E♭5

B♭5

F5

G5

You make _ me _ com - plete.

You make _ me _ com -

Guitar Solo

Gtr. 2 Eb5 C5 *dim.*

plete - ly — mis - 'ra - ble. —

Gtr. 4 (dist.) *mf* w/ wah-wah & tremolo effects

Gtr. 1 *mp*

Gtr. 2 *mp* P.M. *grad. cresc.* *Str.*

Gtr. 4 *grad. bend* 1/4 1/2 3/4 full

Gtr. 1

15 15 13 15 15 15 15 18 15 18

(18) 17 18 18 15 18 17 17 (17) 10 15 15 13 15 15 13 15 15 18 15 18

(18) 17 18 18 15 18 18 10 18 18 10 18 18 10 18 10 10 10 10 10 10 10 10

Pre-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Eb5

Gtr. 4 tacet

Bb5

D5

I love the things that we should fear.

Gtr. 4

full

10 10 10 10 10 10 10 10 10 10 1 1/4 1 1/2

Eb5

Bb5

D5

Eb5

Bb5

I'm not a - fraid of be - ing here. So much the same, it makes me help.

Gtr. 3

1/2

Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

Eb5

F5

G5

D5

Gtrs. 1 & 2

P.M. = = =

Gtr. 2

less a lone. You make me come.

Gtr. 3

1/2

Eb5 Bb5 F5 G5 Gtr. 3 tacet Eb5 Bb5 F5 G5
 You make me com - plete. You make me com -

Gtr. 3
 fdbk. *p* *pp*

(7)

pitch: F

Outro-Chorus

Bkgr. Voc.: w/ Voc. Fig. 1, 5 times

Eb5 Eb5 Bb5 F5 G5
 plete - ly mis - 'ra - ble. You make me come.

Gtr. 1 Gtrs. 1 & 2

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
 Eb5 Bb5 F5 G5 Eb5 Bb5 F5 G5 Eb5 Bb5
 You make me com - plete. You make me come.

Segue to "No Big Thing"

F5 G5 Eb5 Bb5 F5 G5 Gtr. 3 tacet Eb5 C5
 You make me com - plete. You make me com - plete - ly mis - 'ra - ble.

Gtr. 3 Gtrs. 1 & 2
 fdbk. fdbk.

1/2
 7 7 (7)

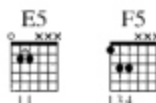
pitch: F

No Big Thing

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Fast Rock ♩ = 230

° Gtrs. 1 & 2
C5/F
f
f/bk.
w/ dist.
†

simile on repeat

†† Chord symbols reflect basic tonality.

TAB

° composite arrangement

°° bass plays F

† Chord held over from "Miserable."

G5

F5

1. 2.

Gtr. 3 (dist.)

f (cont. in notation)
P.S.

N.C.(C5) (G5) (F5)

°°° Gtrs. 1, 2 & 3

Half-Time Feel

C5

Rhy. Fig. 1

°°° composite arrangement

End Half-Time Feel

G5

F5

End Rhy. Fig. 1 Rhy. Fill 1

End Rhy. Fill 1

(Gtrs. 2 & 3 cont. in slash)

E5 Gtrs. 2 & 3 tacet E5 G5 F

B♭5 A5 130

Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 2 & 3 Gtr. 2 End Rhy. Fig. 2

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

E5 G5 B♭5 A5 E5 G5 B♭5 A5

1. If

Verse

G5

you just want to be my friend, why do you keep call - ing me { then? then? }

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. let ring P.S.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 G5 B♭5 A5 E5 G5 B♭5 A5 G5

Yeah, yeah, { It's bet - ter that I nev -

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

E5 G5

- er see you. Will I ev - er see you a - gain?

Chorus

Half-Time Feel End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, 1st time, simile

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times, 2nd & 3rd times, simile

Bkgd. Voc. tacet 1st 6 meas., 3rd time

B♭5 A5 E5 G5 B♭5 A5 C5 G5

Well it's al - right; my

F5

Half-Time Feel

End Half-Time Feel

F5

1., 3. heart } is - n't bro - ken. ____ It's al - right; I'm feel - ing ____ no pain. ____

2. car }

Half-Time Feel

End Half-Time Feel

C5 G5 F5

____ It's al - right; I'm not go - ing cra - zy. ____

To Coda ⊕ | 1.

Half-Time Feel

End Half-Time Feel

C5 G5 F5

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile

It's al - right; it's no big ____ thing. ____

Interlude

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fill 2

E5 G5 B♭5 A5 E5 G5 B♭5 A5 G5

End Half-Time Feel

2. If right; well, it's

Guitar Solo

Gtrs. 1 & 2 tacet
N.C.(C5)

F5

no big ____ thing. ____ Yeah, yeah, yeah! ____

Gtrs. 1 & 2 Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3

w/ Leslie effect

(G5) (F5) (C5) 15th loc (G5)

P.H.

9 12 9 7 (5 7) 5 10 12 10 9 12 9

pitch: G

(F5) (C5) (G5)

full full full

12 12 12 12 10 10 10 10 9 9 9 9 7 7 7 7 6 5 5

(F5) (C5) (G5)

let ring full full full full full

7 7 (7) 5 7 5 7 5 7 (7) 5 7 (4 5) 4 (2 4) 2

steady gliss.

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile
F5

D.S. al Coda

F5

Gtrs. 1 & 2

Well,

Gtr. 3

15ma loco

P.H.

P.S.

⊕ Coda

End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4

G5 F5

right; well, it's no big thing, no big

Free Time

N.C.

C5/G

N.C.

C5

thi ing.

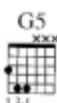
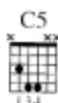
Gtrs. 1 & 2

Zip-Lock

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderate Rock ♩ = 110

G5

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

D5

1. C5

G/B

C5

G/B

End Rhy. Fig. 1

(drums)

fade in

* Chord symbols reflect basic tonality.
** composite arrangement

2. C5 G/B C5 G/B

Gtrs. 1 & 2; w/ Rhy. Fig. 1, 2 times

G5

Riff A1

Gtr. 4 (dist.)

D5

C5

G/B

C5

G/B

Gtrs. 1 & 2

f

Harm.

Gtr. 3 (dist.)

Riff A

f

19

G5

D5

C5

G/B

C5

G/B

1. I've been

End Riff A1

Harm.

End Riff A

Verse

Gtrs. 3 & 4 tacet

G5

C5

G5

C5



Gtr. 2 Rhy. Fig. 2

mf

w/ wah-wah as filter



G5

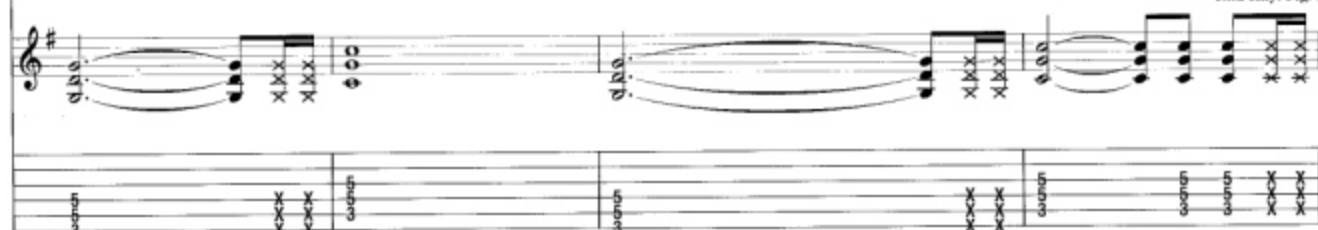
C5

G5

C5



End Rhy. Fig. 2



Pre-Chorus

D5

C5

G5



Gtrs. 1 & 2

f

wah-wah off
smile on repeats



To Coda 2

F5



Chorus

G5

C5/G

G5

Tell me when I start to blow it. Would you show me

Rhy. Fig. 3

C5/G

Gtrs. 3 & 4: w/ Riffs A & A1, 1st 2 meas., simile

A5

* C5/G

what I need to do be-fore you hate me. I could nev-er live with that, so

End Rhy. Fig. 3 Rhy. Fig. 4

(cont. in slash)

* bass plays G

To Coda 1

A5

C5

End Rhy. Fig. 4

tell me be-fore you're bet-ter off with-out me,

Gtr. 4 *Sua*
Harm. *** fdbk.*

Gtr. 3

** Microphonic fdbk., not caused by string vibration.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Gtrs. 3 & 4: w/ Riffs A & A1

G5 D5 C5 G/B C5 G/B G5 D5 C5 G/B C5 G/B

be - fore you're bet - ter off _ with - out _ me. 2. Well, I've been

Verse

Gtr. 2: w/ Rhy. Fig. 2, simile

G5 C5 G5

watch - ing you. _ you're sleep - ing with _ a trou - bled look. _

Gtr. 1

mf
w/ slight dist. & tremolo effect

8 7

C5 G5 C5 G5

I'm sure your bad dreams are prob - 'ly all _ a - bout . me and

8 7 8 7

D.S. al Coda 1

Coda 1

C5

bet - ter off _ with - out _ me.

tremolo off

(7)

C5

Gtrs. 1 & 2

fore you're bet - ter off _ with - out _ me,

Gtr. 4 *Sra.* *loco*

Harm. \downarrow \circ fdbk. Harm. _ _ _ _

(5) X 12 12 12 12 12 12

Gtr. 3

steady gliss.

(12) (10) 20

\circ Microphonic fdbk., not caused by string vibration.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
Gtr. 3: w/ Riff A, 2 times, simile
G5 D5

pitch: A

3. Well, I've been

[illegible]

N.C.(C5) (G5)

G5
Gtr. 3

N.C.(C5)
(G5)
(C5)

los - ing grip on what _ I used _ to hold. _ I don't

Gtr. 4

12
10

G5 C5 G5

want you to be bet - ter off with - out me.

Gtr. 2
mf
w/ wah-wah as filter

wah-wah off

Coda 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times, simile

G5

C5/G

G5

Tell me when I start to blow it. Would you show me? (Show me.)

C5/G G5 C5/G

Tell me what I need to do be - fore you

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtrs. 3 & 4: w/ Riffs A & A1, 1st 2 meas., simile

A5

C5/G

G5 C5/G

hate me. (Hate me.) Tell me, 'cause I could nev - er live with that. So

A5 C5

help me be - fore you're bet - ter off with - out me.

Gtr. 4 8va

Harm.

5 5 5 5 5 5

Gtr. 3

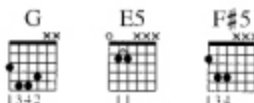
12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10

Lovely Day

Written by Jeremy Popoff and A. Jay Popoff

Arranged by Lit



Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = Bb ⑤ = Ab

③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 134

⁴⁴G5^aGtr. 1 (dist.)

Guitar Solo

*G5
*Gtr. I (dist.)
f

D/F# Em7 D/F#

TAB	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B	10 10 10 10 10 10 10 8	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 9 9

^bTwo gtrs. arr. for one.

^{††}Chord symbols reflect basic tonality.

band enters

G5 D/F# Em7 A5 B5 C5 B5 A5 B5

The musical notation shows a guitar solo on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, mostly beamed in pairs. Chord symbols are placed above the staff at various points: G5, D/F#, Em7, A5, B5, C5, B5, A5, and B5. Below the staff, there are two rows of fret numbers corresponding to the notes played.

12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10

12	12	12	12	12	12	12	12
9	9	9	9	9	9	9	9

12	12	12	12	12	12	0	4
7	7	7	7	7	7		2

5	5	5	5	5	4	0	4
3	3	3	3	3	2		2

Gr. 2 (dist.)

G5 D/F# Em7 A5 B5 C5 B5 A5 B5 C5 B5 A5

f

17 16 17 17 15 17 16 17 17 15 17 16 17 17 15 16 19 17

[illegible]

†Octave jump actually performed with whammy pedal; arranged throughout for standard guitar without effects.

Verse

Gtr. 2 tacet, 2nd time

G5

D5 C5

Gtr. 2 tacet

G5

D5 C5

1. Shake it up and throw it. Roll it up and smoke it. No one knows
2. Wak-ing up and roll in'. Load-ed up and flow in'. Creep-ing out

Gtr. 2
Gtr. 1
divisi

Rhy. Fig. 1
smile on repeat

16

Bb5 F5 G5 D5 C5

what it's worth, where it's go in'.
we all know where you're go in'.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, simile

G5

D5 C5

G5

Ti-red mon-ey mak-ers, bor-ing con-ver-sa-
Try-ing to ig-nore it, what you're look-ing for,

D5 C5 Bb5 F5

-tors, keep it up, we all know where you blow
and no one knows what it's worth, where it's go

Pre-Chorus
Gtr. 3: w/ Fill 2, 3rd time
E♭5/B♭

E♭5 D5 C5 B♭5

G

Gtr. 1

(cont. in notation)

it.
- in'.

And now I live in a world _

Gtr. 2

Fill 1

End Fill 1

*Gtrs. 1 & 2

steadily gliss.

*composite arrangement

A♭5 E♭5 D5 C5 B♭5 A♭5 E♭5 D5 C5 B♭5

_ that I call _ my own. _ It's al-ways nice _ when no _ one's home. _ Give it a time _

A♭5 C5 B♭5 B5

_ and a place _ if you don't _ ask what _ it's for. _

Fill 2

Gtr. 3

8va

18 (18)

TAB

Chorus

Gtr. 2 tacet
E

F#5

B5

G#5

It's an - oth - er world, — but — it's some-thing more — than or - di - nar - y.
(Ah. _____)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2, simile
E

F#5

B5

1. G#5

Such a love - ly day, — and — it's noth - ing more — than or - di - nar - y liv -
(Ah. _____)

E

F#5

F#

— ing that you're liv - ing. _____

Gtr. 1

2.

Gtr. 1: w/ Rhy. Fig. 2, simile
E

F#5

B5

To Coda

— di - nar - y. It's an - oth - er world, — but — it's some-thing more — than or -
(Ah. _____)

G#5

E5

F#5

Gtr. 1 (cont. in notation)

— di - nar - y liv - ing that I'm liv - ing. _____

D/F#

Em7

A5 B5 C5

B5 A5 B5 G5

D/F#

40

D.S. al Coda
(take 2nd ending)

Gtr. 2 tacet
Em7

A5 B5 C5

B5 A5 C5
8va

Gtr. 2: w/ Fill 1

B5 A5

Gtr. 3

(15) 17 16 17 17 17 17 15 16 19 17

Gtr. 1

5 5 5 5 5 5 0 2 3 3 3 3 3 3 4 0 2 3 3 3 3 3 3 2 0

Coda

Gtr. 1: w/ Rhy. Fig. 2, simile
E

G#5

di - nar - y. Such a love - ly day, —

F#5 B5 G#5

and — it's noth - ing more — than or - di - nar - y liv -
(Ah —————)

E5 F#5 F#

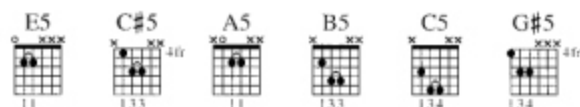
ing that you're liv - ing. —

Gtr. 1

2 2 4 2 2 2 4 2

Perfect One

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 74

Gtr. 2 (clean) * Asus2 E Asus2

mf w/ chorus
let ring throughout

Gtr. 1 (clean)

mf w/ chorus
let ring

TAB

Chord symbols reflect basic tonality.
let ring next 3 meas.

Verse

Gtr. 2 tacet
Asus2

E

1. I'm an or-di-nar-y man

Rhy. Fig. 1A
Gtr. 3 (clean)

mf w/ tremolo & flanger
let ring

End Rhy. Fig. 1A

Rhy. Fig. 1
Gtr. 1

let ring

End Rhy. Fig. 1

TAB

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 2 1/2 times, simile

Asus2

with an or - di - nar - y life.

Asus2

E

Asus2

Does she know that I'm a - live? Man, she's

Gtr. 2

let ring throughout

0 2 6 6 9 9 9 11 14 13 0 0 0 0 2 2

next 3 meas.

Chorus
Gtr. 3 tacet
E

E5

Gtr. 3

w/ heavy dist.

real - ly some - thing else. You're the per - fect one.

Gtrs. 1 & 2

Rhy. Fig. 2

f
w/ dist.
let ring

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

composite arrangement

Gtr. 2 w/ dist. & tremolo, next 2 meas.

both gtrs.

F#7add4

A5

and I don't ex - pect a thing from you at all.

Gtrs. 1 & 2

let ring

4 3 3 3 4 3 3 2 2 2 2 2 2 2 2 2

Gr. 3: w/ Fill 1
E N.C. E F#7add4

You're the per - fect one, _____ and I can't _

End Rhy. Fig. 2

let ring

To Coda

A5

G#5 G#

Bridge

C#5

Rhy. Fig. 3

A5

B5

Gtrs.
1 & 2

e - ven breathe. _ You are _

Gr. 3 Rhy. Fig. 3A

(cont. in slash) *mp* w/ clean tone

C5

G#5

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times, simile

C#m

A

C

G#

End Rhy. Fig. 3

so un - pre - dict - a - ble. _ Some - times _ I'd like to be _ that way. _

Gr. 3 End Rhy. Fig. 3A

Fill 1

Gr. 3

w/ dist. grad. release

full

TAB

2 4 (4) 4

Gtr. 3: w/ Rhy. Fig. 3A

C#m A C G# C#m A C G#

Your charm, — so ir - re - sist - i - ble. — You are ——— real - ly some - thing else. —

Coda

G# G#sus4

Gtrs. 1 & 2 Rhy. Fill 1 End Rhy. Fill 1

slight P.M. ———

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Verse

= Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile

Gtr. 2 tacet

Asus2

E Asus2

2. I ——— get weak when she's — a - round. — I ——— can't

^ow/ clean tone *mf*

E Asus2 E

speak when she's — a - round. ——— Yeah, — she — turns me up - side down. ———

Asus2 E

Man, ——— she's real - ly some - thing else. —

Gtrs. 1 & 3

Interlude (♩ ♩ ♩)

Gtr. 1 tacet
N.C. (C♯m)

Gtr. 4 (dist.)

(A) (C) (G♯)

f

11 11 11 13 14 14 11 13 14 14 14 13 14 14 14 16 13 13 14
9 9 9 11 12 12 9 11 12 12 12 11 12 12 12 14 11 11 12

Gtr. 3

Rhy. Fig. 4

End Rhy. Fig. 4

f
w/ dist.

6 6 6 6 6 6 6 6 6 5 5 5 5 6 6 6 6
4 4 4 4 4 4 4 4 4 3 3 3 3 4 4 4 4

Gtr. 3; w/ Rhy. Fig. 4

Gtr. 4

(C♯m)

(A)

(C)

(G♯)

11 11 11 13 14 14 11 13 14 14 14 13 14 14 14 16 13 13
9 9 9 11 12 12 9 11 12 12 12 11 12 12 12 14 11 11

A5

Gtrs. 1, 2 & 3

Gtr. 3

Gtr. 4 tacet

(Gtrs. 1 & 2 cont. in notation)

w/ random fdbk.

Yeah.

Gtr. 4

Gtr. 4

Gtrs. 1 & 2

Gtrs. 1 & 2
dist'd

P.S.

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Chorus (♩ ♩ ♩ = ♩ ♩ ♩)

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1 3/4 times, simile
Gtr. 3 tacet

E

F♯7add4

A5

You're the per - fect one, and I don't ex - pect a thing from you at all.

Gtr. 3: w/ Fill 1

E N.C. E F#7add4

You are ev - 'ry - thing that I nev -

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas., simile
Gtr. 4: w/ Fill 2

A5 E

- er knew - I've al - ways want - ed. You're the per - fect one, -

F#7add4 A5

and I don't ex - pect a thing from you at all.

Gtr. 3: w/ Fill 1 N.C.

E F#7add4 A5

You're the per - fect one, and I can't e - ven breathe, -

Gtrs. 1 & 2: w/ Rhy. Fill 1
G# G#sus4

Free Time A5

Gtr. 3

I'm an or - di - nar - y man. -

Begin Fade

Fade Out

Gtrs. 1 & 2

w/ clean tone
let ring

mp
w/ delay

3 0 3 1 2

*composite arrangement

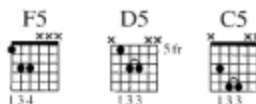
Fill 2
Gtr. 4

TAB

0	0	0	0	0	8	8	8	8	6	6	6	6	4	4	4	4
7	7	7	7	7	6	6	6	6	4	4	4	4	2	2	2	2

Quicksand

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:

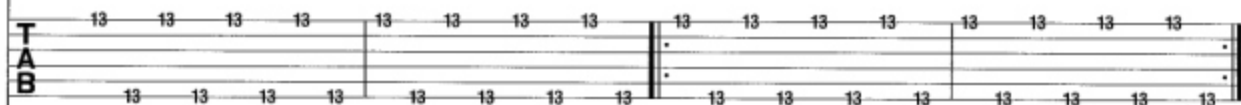
- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

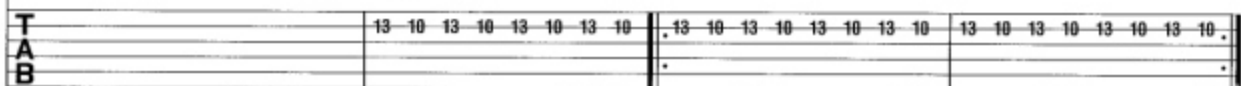
Moderately ♩ = 135

N.C.

Gtr. 1
(dist.)



*Gtr. 2
(dist.)



*Gtr. 2 w/harmonizer arr. for standard gtr. without effect.

bass & drums enter

N.C.(F5)

(G5)

1., 2., 3.

(B♭5)

(C5)

Riff A

End Riff A

4.

(B♭5)

(C5)

Verse

F5

Rhy. Fig. 1

**Gtrs. 3 & 4
(dist.)

f

D5

C5

D5

C5



**composite arrangement

Gtrs. 1 & 2 tacet

F5 D5 C5 D5 C5 F5 G5

(cont. in notation)

shut me out, so I keep on writ - ing

End Riff B
Gtrs. 3 & 4

End Riff B1

(10)

(13)

Bb5 C5 F5 G5 Bb5 C5

let - ters to my - self. Are you

End Rhy. Fig. 1

Gtrs. 3 & 4: w/ Rhy. Fig. 1, simile

F5 D5 C5 D5 C5 F5 D5 C5 D5 C5

do - ing al - right? Are you burn - ing out? Are you

F5 G5 Bb5 C5 F5 G5

hap - py with the way it turned out?

Chorus

Bb5 C5 Bb5 C5

Run - ning out of you.

Gtrs. 3 & 4 Rhy. Fig. 2

B♭5 C5 B♭5 C5

Run - ning out ____ of you. ____ And I know you'll be run - ning out ____ of

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

F5 G5 B♭5 C5 F5 G5 B♭5 C5

me. ____ 2. Well, are you

Rhy. Fig. 3 End Rhy. Fig. 3

Verse

Gtrs. 1 & 2: w/ Riffs B & B1, 1st time, simile
Gtrs. 3 & 4: w/ Rhy. Fig. 1, simile

F5 D5 C5 D5 C5 F5 D5 C5 D5 C5

hold - ing up? ____ Are you cav - ing in? ____ Are you
do - ing al - right? ____ Are you burn - ing out? ____ Are you

F5 G5 B♭5 C5 F5 G5 B♭5 C5

hap - py with the way way things have ____ been?
hap - py with the way way things turned ____ out?

Gtrs. 3 & 4: w/ Rhy. Fill 1

Rhy. Fill 1
Gtrs. 3 & 4

TAB

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile

Bb5 C5 Bb5

Run - ning out ____ of you. ____

To Coda ⊕

C5 Bb5 C5

And I know { you'll ____ / you'd ____ } be run - ning out ____ of

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

Gtrs. 3 & 4: w/ Rhy. Fig. 3, 2 times

F5 G5 Bb5 C5 F5 G5 Bb5 C5

me.

Interlude

N.C.(D5) (Bb5) (C5) (D5) (Bb5) (F5) (C5) (D5) (Bb5) (C5) (D5) (Bb5) (F5) (C5)

Gtr. 3 mf fdbk.

me.

Bridge

Gtr. 3 tacet

D5 Bb5 C5 D5 Bb5 F5 C5

When it starts sink - ing in like quick - sand, ____ I can't stand.

Gtr. 4 Rhy. Fig. 4

End Rhy. Fig. 4

Watch - ing the best ____ of me go down with ____ the worst of...

Gtr. 4: w/ Rhy. Fig. 4

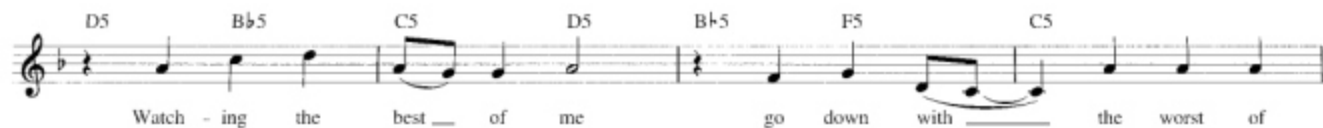
D5 Bb5 C5 D5 Bb5 F5 C5

When it starts sink - ing in like quick - sand, ____ I can't stand.

Gtrs. 3 & 4: w/ Rhy. Fig. 4, 2 times

D5 Bb5 C5 D5 Bb5 F5 C5

When it starts sink - ing in like quick - sand, ____ I can't stand.



D.S. al Coda



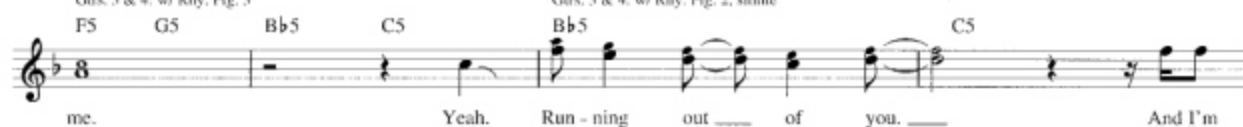
Gtrs. 3 & 4



⊕ *Coda*

Gtrs. 1 & 2: w/ Riffs A & A1
Gtrs. 3 & 4: w/ Rhy. Fig. 3

Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile



Slower ♩ = 84



Gtrs. 3 & 4



**studio pitch shift*

Happy

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 134 (♩ = ♩³ ♩)

Verse

Chords: B5, A5, B5, A5, B5, A5

Lyrics: I. It would-n't be so bad if

Gtr. 1 & 2 (dist.)

Rhy. Fig. 1

mf

TAB

4 4 4 4 2 4 4 4 4 2 4 4 4 4 2 4 4 4 4 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

* Key signature denotes B Mixolydian.

° Chord symbols reflect basic tonality.

*** composite arrangement

Half-Time Feel

End Half-Time Feel

Chords: B5, A5, E5

Lyrics: I could take a good ___ thing and make it last. ___

End Rhy. Fig. 1

Half-Time Feel

End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Chords: B5, A5, B5, A5, E5

Lyrics: Mon-ey for the rent, ___ time that I spent, ___ me and my girl - friend. _

Pre-Chorus

Chords: D5, A5, G5

Lyrics: My heart ___ is brok - en down ___ a - gain

Rhy. Fig. 2

Gtrs. 1 & 2

D5 A5 G5 F#

Well, I blame _ it on _ my - self. _ 2. It

End Rhy. Fig. 2

P.M. - - - - - 4

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

Half-Time Feel

B5 A5 B5 A5 E5

would-n't be so bad if I could take a good _ thing and make it last. _

End Half-Time Feel

Half-Time Feel

B5 A5 B5 A5 E5

Mon-ey in the bank, _ gas in my tank, _ me and my girl - friend. _

Pre-Chorus

End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

D5 A5 G5

I'm crawl - ing through _ the crowd _ a - gain.

D5 A5 G5

And I'm look - ing for _ my - self. _

Chorus

G C5/G

It makes _ me mad, _

Gtrs. 1 & 2

Rhy. Fig. 3

F5 G F5 G5

'cause I wan - na be hap - py so

End Rhy. Fig. 3

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 3
C5/G

F5 G F5 G5

bad. It makes me mad, 'cause I wan - na be hap - py so

Bb5 F

bad. You don't e - ven care

Gtrs. 1 & 2

Bb5 G5 C5/G

P.M. (Gtr. 2 cont. in slash)

Bridge

Ab5 C5 Ab5 C5 Bb5
Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 2
w/ heavy dist.
Rhy. Fig. 4

Gtr. 1
w/ clean tone
P.M. P.M.

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile

Ab5 C5 Ab5

Step - pin' out, _____ take it _____ in, _____ start - ing o -

C5 Bb Ab5 C5

ver _____ a - gain. _____ Fall - in' out, _____ start - ing _____ o -

Bb5 F5

ver. _____

Gtrs. 1 & 2
w/ dist.

Chorus

Eb5 Ab5 Bb5 Ab5 Bb5

It makes me mad, _____ 'cause I wan-na be hap-py so -

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5, simile

E^b **A^b5** **B^b5** **A^b5** **B^b5**

bad. It makes me mad, 'cause I wan - na be hap - py.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times, simile

C5/G

F5 **G** **F5** **G5**

It makes me mad, 'cause I wan - na be hap - py so

C5/G **F5** **G** **F5** **G5**

bad. It makes me mad 'cause I wan - na be hap - py so

Outro

C5

F5 **G5**

(It bad. makes me mad.)

Gtrs. 1 & 2

1. 2.

C5/G

wan - na be hap - py so wan - na be hap - py so bad.

The Best Is Yet to Come Undone

Written by Jeremy Popoff and A. Jay Popoff
Additional lyrics by Danny Peck

Drop D Tuning, Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭



Intro

Moderately Slow ♩ = 92

D5

Verse
D5

Rhy. Fig. 1
Gtr. 1 (dist.)
mf
P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —
smile on repeats

End Rhy. Fig. 1

1. It's — be — hind — you — and
2., 3. It's — so — ob — vi — ous

TAB

* doubled throughout

Gtr. 1: w/ Rhy. Fill 1, 3rd time

A5

it's — in your face — Close your eyes —
that — the prom — ise — keeps me — here —

D5

Gtr. 1: w/ Rhy. Fill 1, 3rd time, simile

A5

Sell — ing years of — their smoke — and mirrors — and — o — pen — minds —
Paint — ing pic — tures — where all — the col — ors — dis — ap — pear —

Rhy. Fill 1

Gtr. 1

TAB

G5

And they try to find a way to make me some-thing that I'm not.

* fdbk.

* Microphonic fdbk. not caused by string vibration.
pitch: G

Chorus

F5 D5 Bb5 C5 D5 F5 D5 Bb5 F/A Bb5 F/A C5 D5

I touched the world, felt the sun. I know the best is yet to come un-done.

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. 4

To Coda ⊕

F5 D5 Bb5 C5 D5 F5 D5 Bb5 F/A Bb5 F/A C5 D5

I looked around at every one, I know the best is yet to come un-done.

1.

F5 D5 Bb5 F/A Bb5 F/A C5 D5

The best is yet to come un-done.

Gtr. 1: w/ Rhy. Fig. 1, simile

2.

Bb5 F/A Bb5 F/A C5 D5 F5 D5 Bb5 F/A Bb5 F/A C5 D5

best is yet to come un-done The best is yet to come un...

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile

D5

Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, simile

Ger. 1: w/ Rhy. Fig. 3, 2 times, simile

DS

A/C#

C5

DS

w/ E-bow

Gr. 3

Gtr. 2

P

F5 G5 D5 A/C#

10 7 14 15 17 14 11 12 14 11

C5 D5 F5 G5 D5 *Gtr. 1* *D.S. al Coda*

15 12 10 7 8 5 7 4

⊕ Coda

Bb5 F/A Bb5 F/A C5 D5 F5 D5 Bb5 C5 D5

best is yet to come un - done. Touched the world, felt the sun.

Gtr. 3 *p* *w/ E-bow* *fbk.* *mf*

17 17

pitch: A

F5 D5 B♭5 F/A B♭5 F/A C5 D5 F5 D5

I know the best is yet to come un - done. I looked a - round.

Stra

fdbk.

(17) 17 15 14

B♭5 C5 D5 F5 D5 B♭5 F/A B♭5 F/A C5 D5

at ev - 'ry - one, I know the best is yet to come un - done.

Stra

fdbk. fdbk.

(14) 15 17 15 14 (14) 14 12

pitch: A pitch: E

F5 D5 B♭5 F/A B♭5 F/A C5 D5 F5 D5

The best is yet to come un - done. The

Stra

fdbk.

17

B♭5 F/A B♭5 F/A C5 D5 F5

best is yet to come un - done.

Gtr. 1

fdbk.

Gtr. 3

fdbk.

17

* sounds sympathetically from ③ str.
pitch: G

A Place in the Sun

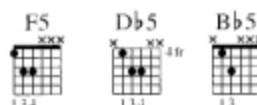
Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderately Fast $\text{♩} = 160$
N.C.



(bass & drums) 4 Gtr. 1 (dist.)

p *mf*

fdbk. don't pick

steady gliss.

TAB

0 (0)

pitch: F

4 Gtr. 2 (dist.)

mf

let ring

fdbk. Ham.

steady gliss.

X X X X 0 0 (0) 7 12 8

* Gtrs. 1 & 2 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 B♭5

Rhy. Fig. 1

End Rhy. Fig. 1

2 2 2 5 2 5 2 2 2 2 5 2 5 2 2 2 5 2 5 3 3 3 3 3 3 3

* composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 B♭5

Verse

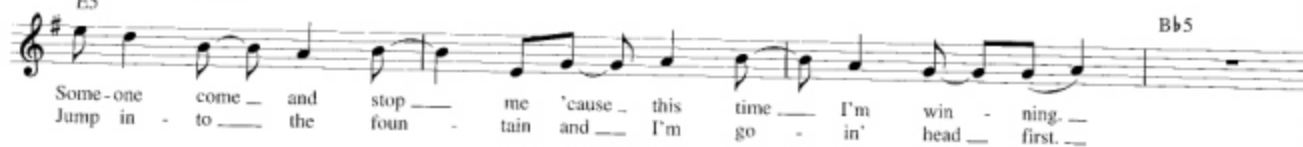
E5 B♭5

1. Got - ta get ___ that feel - ing. God ___ I love ___ this feel - ing. ___
2. Walk - ing through the gold - en sands I'm quench - ing my ___ thirst. ___

Gtrs. 1 & 2 Rhy. Fig. 2

End Rhy. Fig. 2

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



Pre-Chorus

N.C.

G5

N.C.

C5

F5

N.C.

G5

N.C.



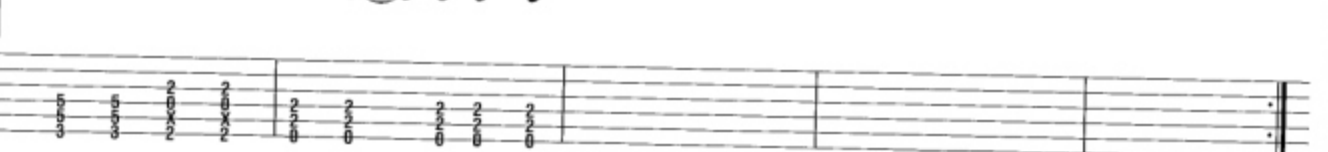
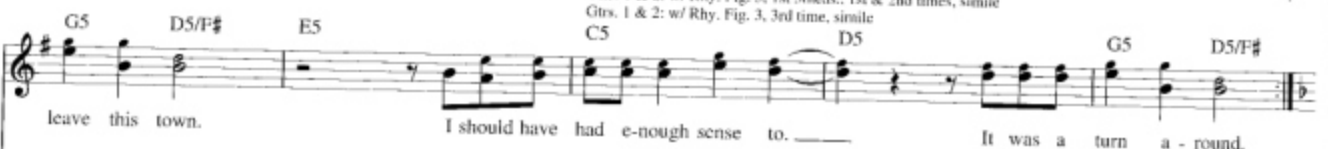
Gtrs. 1 & 2

loco



Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 3meas., 1st & 2nd times, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3rd time, simile

To Coda 1 (4)



§ Chorus
Bb Bb5

Lost in a _____ place in _____ the

Gtrs. 1 & 2

P.M. ----- P.M. ----- (cont. in slash)

F5 Rhy. Fig. 4 Db5 End Rhy. Fig. 4

Gtrs. 1 & 2

sun. _____ And it's go - ing down.

Gtr. 3 (clean) Riff A End Riff A

mf
let ring throughout
w/ Leslie

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile
Gtr. 3: w/ Riff A, 3 times, simile
F5 Db5

Oo, _____ it's go - ing down.

To Coda 2 ⊕

F5 Db5 F5

Oo, _____ it's go - ing down. Oo, _____ it's

Gtr. 4 (dist.) Riff B End Riff B Riff C

mf

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
E5 G5 E5 G5 E5

* omit tie in recalls of Riff C

D.S. al Coda 1
(no repeat)

Gtrs. 1 & 2: w/ Rhy., Fig. 3, 1 3/4 times, simile

E5 C5 D5 G5 D5/F#

Wish I had enough sense to get up and leave this town.

Musical score for the vocal line. The key signature is one sharp (F#). The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note C5, a half note D5, and a half note E5. The melody then descends: a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics are: "I should have had e - nough sense to. _____ It was a turn a - round."

Grtr. 4; w/ Riff B, simile
F5

Db5

Oo, _____ it's go - ing down. Wow!

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, simile
 Ger. 3: w/ Riff A, 2 times, simile
 Ger. 4: w/ Riff C, 2 times, simile
 F5
 Riff D
 D \flat 5
 Ger. 5 (dist.)
 End Riff D
mf
 8 9 10 8 9 10 8 9 10 8 9 10

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, simile
 Gtr. 3: w/ Riff A, 2 times, simile
 F5

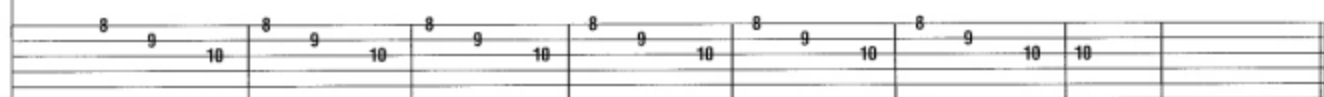
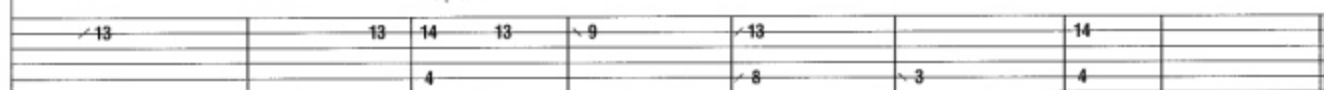
D \flat 5

F5

D \flat 5



Wow! ..



Outro

Gtrs. 4, 5 & 6 tacet
 F5

D \flat 5



3rd time, Begin Fade

F5

D \flat 5

play 4 times

Fade Out

C
 ④
 10fr

